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#### A BIOGRAPHICAL, TECHNOLOGICAL, AND TOPICAL DICTIONARY OF ART.

[Continued.]

[It is intended to include in this Dictionary, which will be continued from time to time in the Bulletin, biographical notices of artists, ancient and modern, living and dead, native and foreign; as well as explanations of technical terms, and other matters of interest to the student of art.]

**ACHENBACH** (Andrew), a living painter of landscape and marines of the Düsseldorf school, born in 1815, on the borders of the Rhine. He was one of the most distinguished pupils of Schirmer. His *Storm off the Cyclops Rocks* and several other works have been exhibited in New-York, and greatly admired.

**ACHENBACH** (Oswald), landscape painter, and brother of the preceding artist.

**ACHROMATIC.** A term derived from the Greek, signifying "free from color." Objects viewed through a lens in which no provision is made for the correction of the chromatic aberration, are always fringed with colors. An *Achromatic* lens is one so arranged that the colored or chromatic aberration of the rays passing through it is corrected, and the light passes undecomposed, and is therefore free from color. The better class of telescopes and similar optical instruments have always Achromatic lenses, and in the camera obscura, when used for photographic purposes, achromatic lenses are indispensable.

**ACHTERMANN.** A German sculptor who came to Berlin in the year 1826. He studied under Tieck in that city, and afterwards went to Carrara, where he was living in 1840.

**ACROLITHES.** (Gr.) Extremities of stone. Those statues of the earlier Greek artists, which were made of wood and stone. The sculptors antecedent to Phidias, says Vitruvius, made only the extremities of their statues of marble; the head, hands, and feet were of stone, while the body was of bronze or gilt wood, and in order to make the extremities conspicuous, the whitest marble was selected. It is an error to suppose that these Acrolithes were invented by the later artists to give greater variety to their work and to lessen its cost. These statues certainly

belong to the early age of Hellenic Art, in the first efforts of which marble was only used for the extremities; but as skill increased, the figures were formed entirely of that material. Acrolithes existed long before the time of Phidias, who executed a Pallas at Plataea in this style. The Greek artists departed only by degrees from the wood first in use. To the clothed or even gilded bodies of wood were attached arms and feet of stone; ivory also was joined to the wood, or it was entirely overlaid with gold.—*Vide MULLER'S Ancient Art and its Remains.*

**ACROTIERA.** A Greek word, generally used to signify the pedestals placed on the summit and angles of a pediment, to receive statues or other ornamental figures. It sometimes means the wings, feet, or other extremities of a statue.

**ACTION.** The effect of a figure or figures acting together. In the general acceptance of this term it signifies the principal event which forms the subject of a picture or bas-relief. We also say that a certain figure or personage takes part in the action, and that a figure has action when it has the attitude, muscularity, and physiognomical expression of a person acting naturally, giving the idea of an action more or less vivid.

**ADAM** (Lambert Sigisbert), a French sculptor, born at Nancy, in 1705, and died in 1759. His principal works are scattered over France, and are greatly admired.

**ADAM** (Nicholas), brother of the above, and a sculptor of considerable eminence; he was also born at Nancy in 1705, and died at an advanced age in 1778, having lost his eye-sight some years before. He executed the mausoleum of the Queen of Poland at Bonsecours, and there are several other fine specimens of his skill.

**ADAM** (Francis Gaspard), younger brother of the foregoing, born at the same place in 1710, and died at Paris in 1759, much respected and valued as a sculptor. He was principally employed in Prussia, where he obtained a considerable reputation.

**ADAM** (Robert), a British architect of considerable eminence, born at Kirkcaldy in Fifeshire, Scotland, died in 1792, and was buried in Westminster abbey. He received his education at the university of Edinburgh, and afterwards went

to Italy, and on his return was made architect to the king, which office he resigned in 1768, on being chosen member of parliament for the county of Kinross. He gave a new character to the architecture of his country, and was one of the first who reformed the abuses that were creeping in from the blunders of Ripley and Benson, and brought considerable stores of science from the learned schools of Italy; but his style was too diffuse and ornamental for exterior grandeur; yet he was an architect of great taste and science, and procured much fame by the number and elegance of his designs. The new University of Edinburgh, and other public works, were erected according to his plans.

**ADAM** (James), brother of the former, who was also architect to his Majesty. The Adelphi buildings, and Portland Place, in London, are specimens of his taste and abilities. He died 1794.

**ADAM** (Albert), a distinguished painter at Munich of horses and battle scenes. He was born at Nuremberg in 1786. In his youth he occupied himself in portrait painting and etching. In 1809 he accompanied Count Froberg (Montjoie) upon a campaign, and from this epoch date his earliest battle-pieces. He then also commenced making portraits of horses, in which he gained a high reputation, and had numerous commissions. He accompanied Prince Eugene, then Viceroy of Italy, to Russia, in the war of 1812. He followed this prince to Italy, and did not return to Munich until 1825. His best works are found at Tergensee, and in the possession of the Marshal de Wrede at Ellingen. and the banker Rothschild at Paris. He has published a highly popular series of lithographs, representing the incidents of the campaign in Russia.

**ADAM** (Benno), son of the preceding, and a painter of interiors and architecture.

**ADAMS** (Robert), an English architect, who died about 1595. He was appointed surveyor of the board of works and architect to Queen Elizabeth. It will not be found easy to specify his works in architecture, but there are two plans extant that he published; the one is a large print of Middleburgh, dated 1588, the other, of the same date, is a small roll, drawn with the pen and intitled "Tamesis Descriptio," showing by lines across the river how far and from

whence cannon-balls may obstruct the passage of any ship upon an invasion, from Tilbury to London, with proper distances marked for placing the guns. Adams was buried in the north aisle of the church at Greenwich, with this inscription; "Egregio viro, Roberto Adams, operum regiorum supervisor, architecturæ peritissimo, ob. 1595."

ADAMS (Robert), an English engraver who died about 1605. He drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These prints were published by Augustine Ryther in 1589.

ADAMS (J. A.), a distinguished American wood engraver, born in New Jersey. He was apprenticed to a printer, and afterwards took up wood engraving. His chief work was the illustration of Harper's Family Bible. He went to England and studied his art, and afterwards introduced here the modern style of wood engraving. He was the first one who introduced also the system of *overlaying* in printing wood-cuts, which is an important improvement. He has made a handsome fortune by his profession, and is now travelling in Europe.

ADEMOLLO. A modern painter in fresco in Florence. Ernest Forster criticises his productions as denoting poverty of invention. He has the reputation of a very fast worker, and it is said that when the mason applies the plaster, he frequently has not formed his design, although his work is nevertheless finished before night. The church of St. Ambrose at Florence is full of his works.

ADLER. A distinguished painter upon porcelain in Munich.

ADRIANO (—), a Spanish monk of the order of the Bare-footed Carmelites, was born at Cordova, in which city he resided all his life, and died there in 1650. He amused himself in his convent by painting religious subjects. His chief composition is a Crucifixion, in which he has introduced the Virgin, St. John, and Magdalen, with other figures, in half length, after the manner of Raffaele Sadeler, to whom he was greatly attached. This picture is in the convent of Carmelites, to which Adriano belonged. This artist was so diffident of himself, that he used to deface or destroy his pictures as soon as he had executed them; in consequence of this practice his best productions are extremely scarce and valuable.

ADRIANSON (Alexander), a painter of fruit, flowers, fish, &c., born at Antwerp about the year 1625, but of whom few particulars are known. He is said to have been a good painter in the line he followed; particularly marble vases, and ornamental basso relievos; his subjects are well colored, the chiaro-oscuro well managed, and with remarkable transparency.

ÆGINA MARBLES. These are seventeen statues of Parian marble rather smaller than life, which were discovered by some English, Danish and German travellers in 1811 in the island of Ægina, and excavated from the two extremities of the temple of Minerva below the tympana, from which they had fallen at some unknown period. Eleven of these statues decorated the western, and six the eastern pediment. The exact subjects of these groups are not known, but are supposed to be connected with the Æacidae, or mythological founders of Ægina. Müller gives them the date of the 75th Olympiad. They were purchased by the late king of Bavaria for 10,000 Venetian sequins, and are deposited in the Royal Museum at Munich, having been restored by Thorwaldsen.

AERIAL. This term is employed particularly to specify that part of perspective resulting from the interposition of the atmosphere between the object and the eye of the spectator; the gradation of the distinctness of form and color.

AERIAL PERSPECTIVE is that branch of the science of Perspective which treats of the diminution of the intensity of colors of objects receding from the eye, in proportion to their distance from the spectator, by which the interposition of the atmosphere is represented. Although sub-

ject to laws, it is more completely under the control of the painter than linear perspective. It enables him to keep the several objects in their respective situations, and to impart a natural reality to the most complicated scenes.\*

ÆSTHETICS. This word, which signifies in fact the doctrine or science of *sense*, in all its powers and relations, has come by force of application to have reference very generally, if not always where not qualified by other terms, to matters of *taste*. It was derived from the Greek *aisthesis*, denoting *sense*, and the exertion of the faculty or its affection by external causes. It was originally adopted by the Germans and is now incorporated into the vocabulary of Art. By it, is generally understood the "Science of the Beautiful," and its various modes of representation. Its purpose is, to lead the criticism of the beautiful back to the principle of reason. See the works of Hegel, Schelling, Herbart, and others in German and the English translations of Schiller's *Æsthetic letters* and Schlegel's *Æsthetic works*. See also an essay entitled "An Attempt to define Æsthetic Taste" by Mr. D. R. Hay, in which he attempts to reduce the subject to geometrical principles.

ÆTION, a Grecian painter, who, having shown his picture of the nuptials of Alexander and Roxana, at the Olympic games, unknown as he was, according to Pliny, the president gave the painter his daughter in marriage.

AGAR (Jacques d'), a portrait painter, born at Paris in 1640, and died at Copenhagen in 1716, aged 76. His first master was S. Vouet. He was principally employed by the court of Denmark, but was some time in England. He was esteemed a good painter, and some of his works were in the Florentine Gallery.

AGATE (Frederick S.), an American painter, and academician of the National Academy of Design, at its first establishment. He was born in Sparta, Westchester Co., New-York, in 1807. By the influence of Mr. Robinson, the engraver, and the Rev. Mr. Whittingham, he was removed to New-York, and placed under the tuition of John R. Smith. He painted many portraits, and also the *Dead Child* and *Ugolino*. He is now deceased.

AGESANDER. A famous sculptor of Rhodes, who with the assistance of Athenodorus and Polydorus, apparently his sons, made the celebrated group of the Laocoon now in the Vatican. These artists are supposed by Müller to have lived between 336 B.C. and 146 B.C.

AGGAS (Ralph), an English engraver, who died about 1617. Ralph published, in 1578, a map of Oxford, under the title of "Celeberimæ Oxoniensis Academiæ, &c., elegans simul et accurata descriptio." Ames says it was three feet by four; and he adds that Cambridge was done about the same time. Aggas executed a map of Dunwich in 1589, and a large plan and view of London, which was re-engraved by Verue, and of which in one of his MSS. he gives the following account:

"A plan and view of London, with the river Thames and adjacent parts, being the most ancient prospect in print."

AGGAS, or AUGUS (Robert), a landscape painter, much employed in England by Charles II, and died in London in 1679.

AGNOLO DI SIENA. A sculptor and distinguished pupil of Giovanni Pisano.

AGOSTINO DI SIENA. Also a sculptor and pupil of Giovanni Pisano. He united with Agnolo in erecting between 1320 and 1330 the grand monument of Guido Tarlati, the warrior bishop and chief of the Ghibbelines in the Cathedral at Arezzo. The two also in connection with Giovanni constructed the great Cathedral of Siena.

\* "Aerial Perspective" says Burnet, "is made use of to designate those changes which take place in the appearance of objects either as to their receding or advancing, from the interposition of the atmosphere, therefore to the application of this quality the artist is mainly indebted for the power of giving his work the space and retiring character of nature; but although the eye is at all times pleased and gratified with the power of viewing distant prospects, yet objects require a certain definition to lead the imagination without perplexing or troubling the mind."

AGRESTI, (Livio), an eminent historical painter of the Roman school, birth unknown, died in 1580. He painted both in fresco and oil, and his works are much esteemed. Pope Gregory XIII. employed him in the Vatican, where there are several of his pieces; as well as many altar-pieces at Rome. He was a pupil of Pierino del Vaga; his coloring was good, his invention fertile, and his drawing particularly correct.

AGRICOLA (Edward), a German landscape painter. He was born at Berlin in 1800, and prepared to become an engraver, but in 1823 definitively adopted landscape. He has been a great traveller in Germany, France, and Italy, and very successful in his artistic efforts.

AGRICOLA (Charles Joseph), a painter of mythological subjects in Vienna. He was born at Seckingen in 1779. He was also a lithographer and portrait painter.

AGRICOLA (Fillippo). This gentleman was Director of the School of Paintings in the Academy of St. Luke at Rome, where he was a popular painter in 1839.

AHLBORN (William). A Berlinese landscape painter, born in 1796. His color is said to be unnatural, but sometimes pleasing.

AIKMAN (William), a Scotch painter, born in 1682, and died in 1731, aged 49. This painter was the only son of William Aikman, Esq., of Cairnie, in Aberdeenshire. Young Aikman was designed for the bar, but being a youth of brilliant intellect he abandoned that profession, and applied himself to painting, which was more congenial to his inclinations. After studying three years in Italy, he went to Turkey, and taking Rome in his way, came to England, where he was patronized by the Duke of Argyle. He excelled chiefly in portraits.

AINMULLER. A distinguished painter upon glass at Munich. Some of the principal parts of the windows of the Ratisbon Cathedral were executed by him.

AISLE. The lateral division of a Church or its wings. They may also be considered as inward portico.

AKEMOFF. A Russian historical painter, and one of the best scholars of Lossenko. He died in 1814.

ALABASTER (Gr. *Onyx*, Rom. *Marmor onychites*) is a variety of marble, known to mineralogists as *gypsum*, of which the compact granulous species is plaster of Paris (sulphate of lime). It is the softest of all stones, being easily scratched by the nail, of uniform texture, generally white, but sometimes red or gray; is found in large quantities at the quarries of Montmartre, near Paris, whence the name plaster of Paris; in Italy, and in Derbyshire in England. It is translucent, the degree of transparency varying according to its goodness. Beside the one described above, there is another kind of alabaster, so called, the STALACTITE, but this is a carbonate of lime, identical in chemical composition with statuary marble. It is easy to ascertain of which kind of alabaster a vessel is composed, for carbonate of lime is hard, and effervesces if it be touched by a strong acid, such as sulphuric or muriatic; but the sulphate of lime does not effervesce with these acids—besides it is soft, and in fact, it is to this kind only that the term alabaster is properly applied. Many of the ancient vessels used for holding perfumes, &c., are made of STALACTITE, the compact crystalline mass deposited from water holding carbonate of lime in solution, of which many springs are found in almost every country.\* The most beautiful alabaster (called "Gesso Volterano," much used in Italy for the grounds of pictures), is found at Volterra, near

\* Many of the varieties of the Stalactite alabaster are mentioned in descriptions of museums, &c. Among the most important are ALABASTRO COTOGNINO (*quince*), from its resemblance to the color of that fruit. ALABASTRO DORATO, of which there are many kinds, such as *dorato a rosa*, *dorato a nuvole*, &c. ALABASTRO ERBORIZZATO, in which resemblements of trees, plants, &c., are strongly marked. ALABASTRO FIORITO, a striped variety, in which the lines are of every possible color. ALABASTRO A PECORELLA, from the resemblance the white blotches upon a red ground bear to a flock of sheep. ALABASTRO POMAT-, a dapple-gray variety. All these, and many other varieties, are described in Head's "Rome," Appendix, vol. i.

Florence, where it exists in great quantities, and whence it is exported in large blocks. The softness of alabaster renders it easy to work, and instead of the mallet and chisel, sharp iron instruments are used, such as saws, rasps, files, &c., the marks of which are removed by polishing. The partiality of the ancients for alabaster is proved by the use they made of it for their articles of luxury, for columns, and for other ornaments. The Etruscans employed it for burial urns, many of which were found at Volterra. In the baths of Titus, and in the ancient Roman aqueducts, works in alabaster have been found. Oriental alabaster was of still greater importance in the Fine Arts: it was quarried at Thebes, and the Egyptians executed large figures in it. In the Villa Albani there was an Isis, larger than life, seated with Horus on her knee; and in the Museum of the College at Rome is a smaller sitting figure, both of which are of alabaster. Many ancient vases of ornamental alabaster are preserved, one of the most beautiful of which is among the Antiques in the Royal Museum at Berlin. Many of the collections in Italy and elsewhere contain Torsos, figures of Hermes, busts with drapery, &c., of alabaster. The Museum at Dresden possesses several such specimens. The classic nations appear never to have made whole figures of any kind of alabaster; the extremities (head, hands, and feet) were of marble or bronze. A head, wholly of alabaster, is preserved at Rome. Crystalline and granular gypsum (sulphate of lime), is burned and ground to prepare plaster of Paris. Moulds and statues are formed from this valuable material, and also a very strong cement for the use of the sculptor and mason to form the close joints of marble; it is also much used by plasterers, particularly for mouldings and foliage.

**A LA GRECQUE** (Fr.). An architectural ornament resembling a variously twisted ribbon, when it is merely a narrow continuous stripe, forming right angles, either raised or cut in, and sometimes only painted. This ornament, called also a labyrinth, may be used for rectilinear mouldings. If it be only one stripe, it is called the simple labyrinth; but if two stripes be twisted into one another, it is called the double labyrinth.

**ALAUZ.** A French artist lately appointed President of the French Academy in Rome, vacant by the death of M. Drilling. M. Alauz is said to be an admirable draughtsman.

**ALBANO**, or **ALBINI** (Francesco), an Italian painter, born at Bologna in 1578, and died at the same place in 1660, aged 82. Although this painter's chief excellence lay in history, yet he occasionally exercised his pencil in landscape, in which he attained considerable eminence. His first master was Denys Calvert, who left him to the care and instructions of his disciple Guido Reni, whom he accompanied to the school of the Caracci. Having finished his studies at Bologna, Albano went to Rome, where he married. His second wife was a very beautiful woman, who brought him several fine boys, and Albano painted several pictures, in which his wife and children served as models for Venus and Cupids. He was fond of representing the fair sex; and his compositions on love subjects are held in high esteem, as are all his genuine and perfect pictures, which are distinguished by a peculiar delicacy of touch, and softness of coloring, with a labored and minute style of finishing. The late Duke of Sutherland had two very fine pictures of this master, in his magnificent gallery at Cleveland-house, one of which is Salmacis and Hermaphrodite, taken from Ovid's *Metamorphoses*, and formerly in the Orleans Gallery; it is a very good specimen of this master; the other is a Virgin and Child with angels and an upright landscape, which probably (from the aforementioned anecdote on the authority of De Piles), are portraits of his wife and children. There is also a picture of this master in the Corsham-house collection (the seat of Paul Cobb Methuen, Esq.) of the Deity, with several angels in the clouds, which formerly belonged to Pope Innocent X., whose arms are on the back; and the

frame, which is of silver, was made by the celebrated sculptor Alessandro Algardi.

**ALBANO** (Giovanni Battista), brother and disciple of the foregoing. He painted much in the style of his brother, and was an admirable painter, but not so eminent or so well known.

**ALBERTI** (Giovanni), an historical painter of the Italian school, was born near Florence in 1558, and died in 1601, aged 43. His particular excellence lay in perspective and historical subjects, a demonstrative proof of which is in one of the Pope's palaces, where he painted designs in perspective, which procured him much applause.

**ALBERTI** (Cherubino), and eminent historical painter and engraver of the same school, and brother of the above, born in 1552, and died in 1615, aged 63. He painted in fresco and in oil, and engraved many subjects after Michael Angelo, Zuccherro, Polidoro, &c., with considerable ability.

**ALBERTI** (Leoni Battista), an eminent architect, and writer on architecture, painting, sculpture, morality, and arithmetic; born at Florence in 1398, and died in 1485, aged 87. He was principally employed by pope Nicholas V., and was considered an able architect and learned man; he was one of the celebrated party of refined wits, who were chosen by Lorenzo di Medici with Marsilio Ficino, Christoforo Landino, and others, to entertain his academic retirement and solitude, at Camaldoli. His best works are still extant in Florence, Mantua, Rimini, and other cities of Italy; of which there is an ample catalogue, as well as of his writings, at the end of his life by Raffaello du Fresne.

**ALBINI** Alessandro. A Bolognese painter and distinguished disciple of the school of the Caracci. He acquired reputation for some designs he made for the funeral ceremony of Agostino Caracci. He was born in 1586, and died in 1646.

**ALBONI**, Paolo. A Bolognese landscape painter. He went to Vienna in 1710, where he remained thirteen years, but being deprived of the use of his right side by paralysis, he returned to Bologna and commenced painting with his left hand. He died in 1734.

**ALBORESI**. A Bolognese painter; born in 1632, and died in 1667. He was celebrated for his pictures of architectural views.

**ALCAMENES**. A distinguished Grecian sculptor of the age of Pericles. He worked in bronze and marble, and his most celebrated production was a *Venus Aphrodite*.

**ALCAREZ**. A distinguished Spanish sculptor in wood; born in 1707, and died in 1781. The greater portion of his works are in the Cathedral of Murcia.

**ALCOHOL** or spirits of wine enters into the laboratory of the artist, as a solvent of resins in the preparation of varnishes, &c. On adding water to a solution of resin in alcohol, the resin is precipitated; advantage of this is taken to render gamboge serviceable in oil-painting. This gum-resin is mixed warm with strong alcohol, and after it is dissolved in it, rain or boiled water is added, which precipitates the resin in a pure state. The object of this process is to remove the gum, and so render the resin fit for oil-painting.

**ALDERGRAFF** (Albert), an eminent historical painter and engraver; he was a native of Zoust, in Westphalia in 1502 where he died poor about the middle of the sixteenth century. He is now chiefly known by his engravings, which have procured him an eminent rank among the masters of that school, and much resemble Albert Durer. De Piles says he was no inconsiderable painter; the principal part of his works, which are numerous, are in the churches and convents of Germany, and he mentions a nativity by him with much approbation.

**ALDRICH** (Rev. Henry), an eminent architect, was born at Westminster in 1647, died at Oxford in 1710. He designed the quadrangle called Peckwater Square in Oxford, and also the chapel of Trinity college, and the church of All Saints in the same university.

**ALDROVANDINI** (Tommaso), a Bolognese

artist; born in 1653, and died in 1736. He studied under his uncle, who was an architect, but a man well skilled in the principles and practice of painting. Tommaso excelled in representing architectural subjects, and landscape scenery enriched with buildings; but the figures were inserted by Franceschini and Cignani. His principal performance is in the grand council chamber at Genoa.

**ALLEN**, or **OOLEN** (John Van), an eminent Dutch painter; born at Amsterdam in 1651, and died in 1698, aged 47. He painted landscapes, birds, and still life, in a masterly manner, but had no great powers of invention. Being a good pictorial mimic in any style, he engaged himself much in the nefarious practice of manufacturing counterfeits of those masters which were most in request, for which he procured more money from injudicious connoisseurs than if he had called them, as they really were, his own performances.

**ALEOTTI** (Jean Baptiste), an eminent architect, who died about 1630. He was at first a common laborer, but applying himself with great diligence to the study of geometry and architecture, he became one of the greatest architects of his time; he wrote several books on architecture and geometry.

**ALERS**. A landscape painter of Munich, whose works in 1837 are spoken of by Raetzynski with approbation.

**ALESSO** (Mateo Perez de'), a celebrated painter and engraver, born at Rome about 1550. His most celebrated performance is the colossal figure of St. Christopher, painted in the great church of Seville, in fresco, and forty feet in height. The calf of each leg measures an ell in width, and all the other parts are in proportion.

**ALLESANDRI** (Innocenzio), a modern Italian engraver, born at Venice, about 1740, and said to have been instructed by F. Bartolozzi.

**ALEXANDER** (John), a Scotch historical painter, who died about 1733. He visited Italy, and in 1718 etched some plates after Raphael. His principal work is the Rape of Proserpine, which he painted at the castle of Gordon, in Scotland.

**ALEXANDER**. An English artist, born at Maidstone in 1768. He accompanied Lord Macartney to China, as draughtsman, and made the illustrations of Sir George Stanton's book. He also published a work on the Costumes of China. He was afterwards keeper of the Antiques in the British Museum, and died in 1816.

**ALEXANDER** (Cosmo), a Scotch artist, who painted portraits at Newport, Rhode Island, in 1772. At the time of his arrival there, he was between fifty and sixty years of age. He gave lessons to the celebrated Gilbert Stuart, whom he took with him to South Carolina and thence to Edinburgh.

**ALEXANDER** (Francis), an American portrait painter, born at Killingly, Connecticut, in 1800. He worked upon his father's farm until he was twenty years of age—about this time he became a pupil of Alexander Robertson, Secretary of the Academy of the Fine Arts in New-York, and while with him made his first essays in portrait painting, to which department he has since chiefly confined his labors. He went to Europe in 1831, and since his return has prosecuted his profession with much success in Boston.

**ALEXCEFF**. A Russian artist, who commenced his career in the time of Catherine II., and has been called the Russian Canaletto. He has gained great reputation by his architectural pictures.

**ALFANI** (Domenico), a native of Perugia and scholar of Perugia, born in 1483.

**ALFANI** (Orazio) a son of the preceding, who flourished about the year 1550. Some of his best pictures have been mistaken for the early productions of Raphael.

**ALFARO Y GAMON** (Don Juan de), a Spanish painter, born at Cordova, in 1640. He was first a scholar of Antonio de Castile, but finished his studies under Velasquez, whose manner he followed, particularly in his portraits.

He died at Madrid in 1680. According to Palomino, he was possessed of more vanity than skill. Being employed to paint subjects from the life of St. Francis for the Convent of that name, he took them from prints, but had the folly to put to each of them *Alfaro pinxit*. His first master, Castillo, to chastise his vanity, obtained permission to paint one, and placed at the bottom, *non pinxit Alfaro*, which passed into a proverb.

**ALGARDI** (Alessandro): This eminent artist distinguished himself as an architect, a sculptor, and an engraver. He was born at Bologna, in 1598, and was educated under Giulio Cesare Conventi. His alto relievo of the Flight of Attila, over one of the altars of St. Peter's at Rome, is the largest alto relievo in the world, some of the figures being ten feet in height.

**ALGAROTTI**. An eminent writer, who was considered one of the greatest connoisseurs in Europe in painting, sculpture, and architecture.

**ALLAN** (David), a Scotch portrait and historical painter, born in 1744, and died in 1796.

**ALLAN** (Sir William). This distinguished artist was born about the year 1782, in Edinburgh. He was a fellow student with Wilkie, John Burnett, and Fraser. He went to London, where he exhibited his first picture in 1805. He afterwards travelled in Russia and Turkey, and on his return contributed paintings to the Academy Exhibition, illustrating the manners of those countries. The first picture which gained for him much celebrity was "*The murder of Archbishop Sharpe*," which has been engraved. His next work of consequence was *John Knox admonishing Queen Mary*. He was elected an Academician of the British Royal Academy in 1834, and afterwards succeeded Sir David Wilkie as Queen's limner for Scotland, by virtue of which appointment he was knighted. He was the President of the Royal Scottish Academy at the time of his death, which occurred in 1850.

**ALLA-PRIMA\*** (*Ital.*) AU PREMIER COUF (*Fr.*) A method of painting in which the pigments are applied all at once to the canvas, without impasting or retouching. Some of the best pictures of the great masters are painted in at once by this method, but it requires too much knowledge, skill, and decision, to be generally practised.

**ALLEGORY**. This term, as relative to art, is a mode of communicating certain abstract ideas by the aid of symbolical figures, and is most frequently employed in fabulous or mythological representations. It is successfully used also in subjects taken from the poets, who have themselves made use of similar illusions.

The personification of abstract virtues, vices, &c., may be easily carried to excess both in poetry and painting; but in the latter, the limit to its range is much narrower and the peril of transgressing that limit much more imminent. That allegory which requires, in order to be understood, a long explanation in written language, is but *half* painting, while the attempt to represent by purely inanimate objects a long course of varied events, or to convey the moral of perhaps a whole life, is not painting at all.

Allegorical pictures are of two kinds: the one comprehends those in which the artist unites allegorical with real persons, and this is the lower rank of allegorical painting. Such are those of Rubens in Paris representing the stormy life of Mary de Medicis: the other, those in which the artist represents allegorical persons only, by the position of single figures, the grouping of many, and the composition of the whole, conveys to the mind of the spectator one thought or many thoughts which he cannot convey by the common language of his art; this is allegorical painting in the true sense of the term.

**ALLOM**. A distinguished English painter in water colors.

## SELECTIONS.

### THE INTERIOR DECORATION OF THE CRYSTAL PALACE.

Mr. Owen Jones read before the Institute of British Architects, the following paper in explanation of his plan of decorating the interior of the Great Exhibition Building: I propose to offer you some observations on the mode of painting the interior of the Great Exhibition Building in Hyde Park; and as the specimen I have already executed there has excited some attention from my professional brethren, and in some quarters met with very severe censure, I will lay before you the motives which guided me in the selection of the mode of coloring I have proposed, and explain the principles on which I act in carrying out that system in detail. I am in the position of a surgeon about to perform a difficult operation, to which it has been objected that he will kill his patient by want of skill, and who, therefore, invites objectors to come forward while the patient yet lives, not with vague prophecies of failure, but advice as to how failure may be best avoided. The mass of mankind can hardly be supposed insensible to the beauty of color which nature distributes over the earth so lavishly; yet it is certain, that, as there are many persons who have no ear for music, so there are others who have no eye for color; others, again, who sing out of tune and see colors falsely. Some may sing or play without knowledge of music, so may they color well by natural instinct, but study and cultivation will improve both the eye and the ear. Of late years the employment and appreciation of color has made most rapid strides throughout Europe, but England has lagged far behind, which is the more remarkable as her painters have long been renowned as colorists. The fault lies, I fear, with ourselves; we have too long neglected this essential portion of an architect's studies and practice. The interiors of our houses have been given over to the upholsterer and decorator, many of them men of great taste and talent, I admit; but still we must regret that architects have not directed more of their skill and learning to this subject, and been prepared to lead rather than follow. We are only now beginning to shake off the trammels which the last age of universal white-washing has left us. Every thing but pure white was considered universally, and still is by many, as wanting in good taste. The evidences of color on the monuments of Greece were first stoutly denied, and then supposed to be the works of after barbarous ages; and when this position was no longer tenable, it was said that the ancients, though perfect masters of form, were ignorant of color, or at all events misapplied it. Men were reluctant to give up their long-cherished idea of the white marble of the Pantheon and the simplicity of its forms, and refused to regard it as a building colored in every part and covered with a most elaborate system of ornamentation. The architecture of our fine gothic cathedrals has lost half its beauty from the absence of color. He who without prejudice sees a gothic building for the first time picked out in color will be forced to admit that until then he had not understood or appreciated gothic architecture, many of the geometrical forms and combinations depending entirely on color for their full development. We are too apt to consider that which we find established around us as the right; but however deeply rooted the puritan prejudices on color, we are fast shaking them off, and when we do completely so there is no reason to fear that England will be behind other nations in the race, as she may, we trust, make up by the increased energy, industry, and superior perseverance of her sons, when once earnestly set to work, the time lost in the commencement of the struggle. Those who go first will necessarily fail; but as in the storming of a fortress the ramparts are at last reached over the dead bodies of the forlorn hope, so will the mistakes of those who lead the

way in colored architecture contribute to the success of those who follow. It is not necessary for me to describe the building, the painting of which we are now about to discuss. It is well known to most of you by its marvellous dimensions, the simplicity of its construction, and the advantage which has been taken of the power which the repetition of simple forms will give in producing grandeur of effect; and I wish now to show that this grandeur may be still further enhanced by a system of coloring which, by marking distinctly every line in the building, shall increase the height, the length, and the bulk. The very nature of the material of which this building is mainly constructed, viz. iron, requires that it should be painted. On what principle shall we do this? Should we be justified in adopting a simple tint of white or stone color, the usual method of painting iron? Now, it must be borne in mind that this building will be covered on the south side and over the whole of the roof with canvas, so that there can be but little light and shade. The myriads of similar lines therefore, of which the building is composed, falling one before the other, would lose all distinctness, and would in fact form one dull cloud overhanging the Exhibition; a line of columns, as even now may be seen at the building, would present the effect of a white wall, and it would be impossible in the distance to distinguish one column from another. This mode of painting would have the further disadvantage of rendering the building totally unconnected with the various objects it is destined to hold. May the building be painted of a dark color like the roofs of some of our railway stations? This, equally with the white method, would present one mass of indistinctness; the relief of the cast iron would disappear—each column and girder would present to the eye but a flat *silhouette*. Let us now consider the building painted with some pale neutral tint—dull green or buff. In doing this we should be perfectly safe, provided the colors were not too pale to be indistinct, or too dark so as sensibly to affect the eye—one could hardly make a mistake; yet how tame and monotonous would be the result. It would be necessary that this tint, whatever we might choose, should be of such a subdued neutral character as to avoid a difficulty well known to mounters of drawings and painters of picture-galleries, that in proportion as you incline to any shade of color, in that exact proportion you injure or destroy the objects it is intended to relieve which may have similar colors. To this, then, should we be reduced—a dull monotonous color without character. How unworthy would this be of the great occasion—how little would it impress the public—how little would it teach the artist; it would be to cut instead of patiently unravelling the knot. We are now brought to the consideration of the only other well-defined system which presents itself—viz. parti-coloring. This I conceive, if successfully carried out, would bring the building and its contents into one perfect harmony; it would fitly carry out one of the objects for which this Exhibition was formed—viz. to promote the union of fine arts with manufactures. It would be an experiment on an immense scale, which, if successful, would tend to dispel the prejudices of those whose eyes are yet unformed to color, to develop the imperfect appreciation of others, and save this country from the reproach which foreign visitors, more educated in this particular than ourselves, would not fail to make were the building otherwise painted. It would everywhere bring out the construction of the building, which, as I said before would appear higher, longer, and more solid. To produce this result it is essential not to make a mistake. Parti-coloring may become the most vulgar, as it may be the most beautiful, of objects. It is necessary, therefore, to proceed with great caution—to calculate the effect of every step, not to be misled by the appearance of any one portion of the building, but bear in mind always the effect the building will have when complete and furnished. I have not shrunk from treading a path beset with so many

\* The method of Prima Painting is fully described in "Art of Painting Restored, by L. Hundertpfund. London, 1850. D. Bogue.